

**THE REPRESENTATION OF MASCULINITY IN
JOHN WICK: CHAPTER 2 MOVIE**

UNDERGRADUATE THESIS

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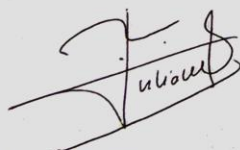
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The researcher

ABSTRACT

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Keywords : Movie Studies, Representation of masculinity, Mediation of cinematic men, Sociological approach

This study aims at analyzing the representation of masculinity in John Wick: Chapter 2 film. In movie industry, male images been a key source to representing masculinity. In this case, the representation of masculinity can be examined with mediation of masculinity: cinematic men theory which consist of four aspect. The aspects are the body, action, external world, and internal world. A sociological approach was employed to conduct this study since the data taken from film which may relates the value and belief in society. The study reveals that John Wick's trait represents as masculine character related to four aspect the body, action, external world, and internal world. Those aspect explains the body and action that shows a virtue male value from physical strength, toughness, and skills. Whilst, the external and internal world examined how male character interacts in society that showing his authority and internal backgrounds that may influence male character's behaviour. As this study is focused on examining masculine representation, the future researchers are suggested to analyze John Wick's idealized character with a psychological approach such as with the theory of narcissism and psychopathy by Sigmund Freud.

ABSTRAK

Kurniawan, Afif Sukma. 2018. **Representation of Masculinity in *John Wick Chapter 2 Movie***. Program Studi Sastra Inggris, Jurusan Bahasa dan Sastra, Fakultas Ilmu Budaya, Universitas Brawijaya. Pembimbing : Aris Siswanti S.S.,M.Pd.

Keywords : Studi Film, Representasi maskulinitas, Mediation of cinematic men, Pendekatan Sosiologis.

Penelitian ini bertujuan untuk menganalisis representasi maskulinitas dalam film *John Wick: Chapter 2*. Dalam industri perfilman, penggambaran pria menjadi sumber kunci untuk merepresentasikan maskulinitas. Dalam hal ini, representasi maskulinitas dapat di uji dengan teori mediation of masculinity: cinematic men yang terdiri dari empat aspek. Aspek tersebut adalah, the body, action, external world, dan internal world. Pendekatan sosiologis ini di gunakan dalam penelitian ini karena data yang di ambil dari film mungkin berhubungan dengan nilai dan kepercayaan pada masyarakat. Penelitian ini mengungkapkan bahwa ciri – ciri karakter maskulin yang direpresentasikan oleh John Wick berkaitan dengan aspek the body, action, external world, dan internal world. Aspek tersebut menjelaskan, the body dan action menunjukkan standard seorang pria yang di nilai dari kekuatan fisik, ketangguhan, dan keterampilan. Sementara itu, external dan internal world menjelaskan bagaimana seorang pria berinteraksi dengan menunjukkan kekuasaanya dan latar belakang di dalam karakter yang dapat mempengaruhi perilaku karakter. Sebagaimana penelitian ini difokuskan untuk menganalisa representasi maskulinitas, untuk para peneliti selanjutnya di sarankan untuk menganalisa gangguan kepribadian pada John Wick yang bisa di elaborasi melalui teori narsissme dan psikopatisme oleh Sigmund Freud.

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CHAPTER II

REVIEW OF RELATED LITERATURE

AND RESEARCH METHOD

This chapter consists of review of related literature that supports the topic of this research as well as the theory will be used in analysing the object of the research. The main theory is used is Masculinity theory and Movie studies. This chapter also explain about the previous study and the research method that is used in this research.

2.1 Theoretical Framework

In this research, a sociological approach and masculinity theory by Kirkham and Thumin were used to analyze the movie.

2.1.1 Sociological Approach

In society, there are a lot of norms and beliefs which exist. Thus belief and norm compose the people way of living in culture group and societies. The norms and beliefs in societies sometimes presented in a different way. For example, it has been formed in a shape of story, folks, poet, and film. In this millennial era, film as a popular culture has became a media in conveying social values. Because this research discusses about film and analysing the values which exist in a film, the writer will use sociological approach to analyze in this research.

Literary work is a representation of phenomena that happen in our society. According to Albrecht (1954) literature is a reflection of norm and values which

are part of societies. Because the literary works are made by an author who is influenced by the reality, class status, ideology and certain condition that affect the author. So, within literature itself we can see many phenomena that happens and portrayed in the society where people live. Moreover, it indicates that each society has purposes like, rules, norms, or values that is believed and practiced by the people. So, it can be implied that literary work is a manifestation of society.

According to Kennedy, et al (1995), suggest “sociological approach is the critic examining literature in the cultural, economic and political context in which it is written or received. In this case, this study examines the social and cultural contexts which focus on how human in society and the social process. Therefore, sociological approach is not only about how to explain the social reality but also to analyse the relation between culture, literature in social context and also social problem.

The sociological approach was chosen to analyse what values promoted in *John Wick: Chapter 2* film.

2.1.2 Masculinity

In society, there are ideas of how men are expected to act according to what social, behaviour, and norms that exist. Basically, those ideas are the concept of ‘masculinity’ which constructing about how “male” to act ideally. According to Ferrante (2008, p.269 – 272), masculinity is a set of attributes, behaviour, and roles that associated with boys and men. It means in culturally, masculinity means having a quality or appearance that appropriate to men which associate with men

standards to be accepted in society. Ideologically, masculinity constructs men power to be accepted in society, society itself also holds a big power in deciding kind of values society needed. According to Witt (2000, p.60) values of masculinity are courage, independence and assertiveness. But, the value associated with masculinity is different depending on location and context. It is influenced by social and cultural factors. In this case, cultural factor is one of the important matter in our society, because culture can grows over time and establish the value of masculinity in a new guise. Specifically in popular culture, the construction of masculinity are represented in various terms of mass media, whether in a TV, magazine, advertising, and music, even in a film or cinema.

2.1.3 Masculinity in Mass Media

In screen images like film or cinema, masculinity are visually crafted and packaged to be accepted by the society in idealized form. According to Roper and Tosh (1991, p.14) in a film, the construction of masculinity is shown visually from the scene act. Indeed, masculinity is enacted a mixture of situation and previous experience that has imaginings element on how men likely to be from the ways they act in everyday life.

Thus imaginings elements have a big impact in early 1970 – 1990's and film industry have being the key source images of masculine men especially from action genres. In a last century, action film develops a huge impact in movie industry, because the male character portrays as hero which has physical size, strength and ability to use violence. As the example is *Rambo* (1990) which shows

the image of traditional masculine men through his muscular body, toughness and aggression. In contrast with *James Bond* (1960) movie which shows a character of a gentle man that romanticizes a woman, this purposed to show the value of masculine man in the media and have influences in society. As a result, in society masculinity have a variance value in film. According to Kenneth (2003, P. 47) identity of masculinity is associated with the use of body as the instrument of power and control. But the portrayal of masculinity is not only in the appearance it also in internal enemies such softness and diversion of intention to invigorate character masculinity itself.

2.1.4 The Mediation of Masculinity : Cinematic Men

According to Roper and Tosh (1991, p.14) indeed, masculinity as it is enacted is a mixture of the situation and previous experience and always has an imagined element because 'how men would like to be has obvious implications for the ways in which they act in everyday life. Kirkham and Thumin (1993) look at the filmic construction and representation of masculinity in four arenas such as:

1. The body

In epics, adventure and sport films, the male body is connotative of power and strength, celebrated as manly spectacle in opposition to womanly gentleness and beauty. In addition to the visual representation of male body and clothes, the character displayed as eroticization for the admiring eyes of women and the approval of men. According to Javier (2016, p.12-13) the sites of body includes the actor presence that shows images of male active body such as muscular, lean,

buff and sweaty like Achilles (Bradd Pitt) and Hector (Eric Bana) and passive body such as slender and skinny like Paris (Orlando Bloom) in the *Troy* movie. moreover, the dressing which shows values and status as Achilles wears his gold cuirass armor, shield and war helmet emphasize his status as commander of myrmidon.

2. Action

Appearance is relatively unimportant in the all-action movie where there is a sexualization of violence, skill, toughness, endurance, violence and physique is important. Action focuses on how male strenght is expressed trough skill on how men defend one self or other, physical toughness which male are trained as warriors. According to Kenneth (2003, p.37) Male endurance who does'nt break up on difficult things. Beynon (2000, p.65) As the Clint East Wood skill in shooting or Rambo toughness while facing lot of enemy by oneself.

3. External world

Men external world in film represent the public interaction of male character with each other, convention, institution which against they operate. Also, according to Beynon (2000, p.65) 'Proper' men exercise authority and behave courageously in adversity and sport. War often acts as a performance ladder to fame, fortune, popularity and success. Masculinity, also, often depicted trough the treatment of women, either through chivalrous, gentlemanly behavior or masculinity based on fighting, drink, sex and drugs. The example how they treats the women good or bad, chivalry to obey the authorities as knight worshipping the good and against evil, gentlemanly as comitment on his principle. The epic leader,

whether high or low born, leads by example and is defined by his action, not by his birthright, determination which presents strong commitment for achieving goals and resourcefulness to survive.

4. Internal world

According to Beynon (2000) Masculinity is something men must aspire and be prepared to defend but, more often than not, it is impossible to live up to and the result is a terrible sense of failure by men. That means the internal worlds dealt with inner emotion which can be regarded as being weak, like they can be a strong person from the outside, but inside he does have problematic problem with his life, that can be in form of love, family matters, society, or even on himself and manifested as cry, anger or joy.

2.1.5 Movie Studies: *Mise – en - scene*

This study related to the guidance of critics and reviews on film as cultural device and art. In a film, *mise en scene* is an important elements to develop of film. According to Bordwell (1993) there are four sets of cinematic techniques: two technique of the shot, *mise- en scene* and cinematography; the technique that relates shot to shot, editing, and the relation of film sound. Definition of *mise-en-scene* itself is the arrangement of everything that appears in a frame, so the *mise-en-scene* are also important in setting the camera role in deciding which side to be exposed in the films, not only in exposing from one frame but also can give detail description of film character. One of theory that chosen by the researcher to analyse the film is by using *mise-en-scene* elements which is the shot technique.

1. Shot Technique

a. Close Up Shot

The object is captured in a very large size (usually face), and expression. The use of close-up shot are in order to concentrate the audience attention to the actor reaction and expression.

b. Medium Shot

The most standard and regular shot. It gives the audience a general look at what's going on but still give the focus toward the object. This shot purposes a dialogue sequences, and allow the viewer to pick up on the character movements and gesture.

c. Wide Shot

Typically shows the entire object or human figure and usually intended to place with the surrounding environments.

2. Dialogue

The researcher also uses dialogue to conduct this research. Dialogue becomes another important part in movie studies because it tells audience how is the story. Also, a dialogue makes audience understand certain parts from scene that cannot be explained with the picture.

According to Kozloff (2000, p.6) "...how the dialogue is integrated with the rest of the cinematic techniques are crucial to our experience and understanding of every film since the coming of sound...." more over, dialogue becomes one of important features for people to interpret and analysing the film.

3. Lighting Technique

Lighting technique is used to mentioning the object in a frame shot. Lighting itself is very important elements in film, since the humans eyes need to view and observe the act of movements. As Bordwell (2008, p.129-130) describe four types of lighting technique, as can be seen below.

a. Key Light

Key light are classified in two types. First, the high key lighting is usually used in a normal condition such as defining a daily live and shows detailing information to the viewers. Second, the low key lighting provides a different information to viewer by using one light source to creates a dark place and contrast. Also, builds a gloomy or horror atmosphere.

b. Fill light

Lighting technique is less intense, it softening and eliminating shadow on the frames also creates a proportion of detailing object to clearly visible by eyes.

c. Back light

The back light is placed behind the subject, the place of lights source can be in any angle above the figure, side, below. This technique to creates a clearance in between subject and the background.

2.2 Previous study

There are two previous studies that the researcher uses as the references for this research. The first previous study is conducted by Tegar Prahara Gumay (2015) entitled “*Tattoo and American Masculinity depicted in the Expendables 3 Movie*”. In this thesis, focus on symbol analyses of Tattoo and the relation with American masculinity using Saussure Dyadic theory of signs. The Second previous study is conducted by Syarif Maulana (2017) entitled ‘*American Masculinity Depicted by Charlie Kenton in Real Steel Movie*’ this research focus on main character and try to prove that the main character goes on with the traditional American masculinity concept from Roper and Tosch.

The similarities between the previous research with this current one is masculinities theory as the main tool to analyse the object and movie as the source of research. However, in this recent study the researcher aims to identify how male represented in movie using Kirkham and Thumin theory “mediation of masculinity : cinematic men” that provides four models to identify the masculine construction through cinematic elements.

2.3 Research Method

This research was conducted in several stages. The first step was deciding the material object, the second step was collecting the data followed by analyzing and interpreting the data, the last step was drawing a conclusion from the research findings.

2.3.1 Selecting Material

The movie *John Wick: Chapter 2* was selected as the object of the study since the researcher wanted to explore how masculinity was constructed in the character John Wick. .

2.3.2 Collecting and Sorting the Data

The movie was accessed by watching the original DVD version. The researcher watched the movie repeatedly, took notes, and captured necessary scenes and dialogue from movie. Lastly, the writer sorted and clustered the data into several categories: close up shot, medium shot, and wide shot.

2.3.3 Analysing and Interpreting the Data

In analysing the material object, the writer analysed the data based on the filmic construction of masculinity by Kirkham and Thumin (1993) to identify and analyze the characteristics of masculinity.

2.3.4 Drawing Conclusion

In this last step, the writer concluded the research based on data analysis. The writer generated conclusion and the insight gained after conducting the research about masculinity construction based on the results of the research.



CHAPTER I

INTRODUCTION

In this chapter, the writer will discuss the background, the problem, and the objective of the study. The writer chooses *John Wick: Chapter 2 film* as the object in this research.

1.1 Background of the study

Films can be classified or categorized by their genre, a genre simply means a type or categories of films. According to Abrams (2001, p.11), genre provides formulae a particular or set of genre in attempt to attract customer of brand loyalty through product differentiation, a genre is the main idea in developing movie with set the genre, the film can be differ to other. A genre that will be discussed in this research is action genre film. Action film itself according to Neale (2000), contains of formula and concepts that include physical action, fights, chases, and special art effects that emphasis on athletic performance and stunts. An example of action film is *John Wick: Chapter 2*.

John Wick: Chapter 2 is one of the successful films in 2017. According to Scott (2017, para. 1) this film sequel outgrossed its predecessor in earnings since its first debut by grossing about \$ 30.4 million in seven days while the first film only reached \$ 14.4 million. It means this film sequel is gaining popularity than the first film. Also, in this sequel establish more description on the Underworld (world of mafia) a place where John Wick lives, this is more interesting since showing the High table as a influential institution in Underworld societies. This

organization creates their own rules that affects and shapes the main character traits, while the first movie of *John Wick* does not give much explanation about the High Table. According to Jackson (2017, para.2) the creator understand to provide the viewers a clear story of film about the “world build”, with hand to hand actions, emotional appeals, the underworld codes and etiquettes as an effective and unique crime film.

According to IMDb (n.d.), *John Wick: Chapter 2* was released worldwide on 8 February 2017. The plot story of *John Wick: Chapter 2* film tells about retired hitman returning into the criminal underworld to repay a debt, John Wick (Played by Keanu Reeves), a retired hit man that discovers a large bounty has been put on his life. The conflict begins when Santino D’antonio (Played by Riccardo Scamarcio), the person who gives him a “marker” (a contract in mafia organization) to help John Wick retire as a hitman, gives John Wick an order to kill his own sister Gianna D’antonio (Played by Claudia Gerini), so Santino D’antonio can claim her seat on “High table” a council of criminal lords in “Underworld”. After completing his mission, John Wick fought with Cassian (Gianna’s trusted guard), but their fight is halted in “Rome Continent Hotel” a place where according the rules for hitmen, any “business” are prohibited. After John Wick returns to New York, Santino D’antonio opens a \$7 million contract for John Wick death under the guise of avenging for Gianna’s murder. So, John Wick seeks for Santino D’antonio that already into New York Continent hotel. Despite all of the rules, John Wick intends to shoot Santino D’antonio in the Continent hotel, in order to get his freedom. The next day, an open contract for

John Wick is doubled and he becomes the most searched man in the underworld society.

In an action film, according to Kirkham and Thumin (1993, cited from Beynon 2000, p.65) media has a role to represents masculine characteristic which is defined in Mediation of masculinity : cinematic men theory. It explains masculine aspect of male character in action movie and manifested by the body which portrays the visual male body and appearance, action as manifestation on how men's strength is expressed through endurance, courage, and physical violence, external world shows how the main character interacts with others or institution, and internal world as depiction of inner side of men character's. Those characteristics raise the researcher's curiosity about masculine representation in cinema (a concept by Kirkham and Thumin) (1993) on *John Wick: chapter 2* film.

1.2 Problem of the study

Based from the background of study, the problem of this study is about John Wick's character described in the movie which shows a fierceful and yet gentle character.

1.3 Objective of study

The objective of this study is to find how John Wick's character can represent masculinity according to mediation of masculinity cinematic men theory by Kirkham and Thumin.

CHAPTER III

FINDINGS AND DISCUSSION

This chapter presents the finding and discussion based on the problem of the study in analysing the construction of masculinity portrayed by John Wick's character in the movie entitled *John Wick: chapter 2*. By using sociological approach and specific theories such as Mediation of masculinity : cinematic men. This thesis reveal about the filmic construction of masculinity and how it is portrayed in John Wick's character. In this chapter, the discussion focuses on John Wick as the main male character. In addition, the theory Mediation of masculinity : cinematic men by Kirkham and Thumin as main tools to support the data.

3.1 Filmic Construction : The Mediation of Masculinity Cinematic Men

Filmic construction of masculinity proposed by Kirkham and Thumin (1993) provides the representation of masculinity in film, which consists of four areas of masculine representation described as: the body, action, external world, and internal world. This theory as feature to analyse the John Wick's character as follows:

3.1.1 The Body

In a filmic construction of action movie, the male body is connotated with usage of power and strength as a tool in showing manhood. John Wick, the main character of *John Wick: Chapter 2* is described as famous hitman in the

“Underworld” where a place of mafia syndicate doing some bussines. He is a man with a muscular body (Figure 3.1.1.1) which makes him look so aggressive.



Figure 3.1.1.1
Scene : John Wick's Muscle
(Source : John Wick: chapter 2 DVD, Chad Stahelski, 2017, minute 00:42:11)

The picture in figure 3.1.1.1 above describe the body of John Wick as he changes his clothes for his mission in Rome to kill Gianna D'Antonio. The scenes above use close-up shot to give details of John Wick's muscular body. The lighting used in this scene is (low key) a little source of light on his back, highlight his wide back covered with tattoo and round shoulders. Although only a little source light is used in this scene, the image and details of the shot are visible. The shot focuses on John Wick's tattoo "fortis fortuna adiuvat", taken from Latin language that means "fortune favours the bold" which express John Wick's character in this movie. According to Robert Burris (2017, para.1) in recent research, tattoo still considered as male symbols which express the manliness as active agents representative of attractiveness, aggressiveness and dominance. It can be pointed out, in this film represents John Wick character in idealized forms with

enacting tattoo as symbol of manliness. Furthermore, a close up shot framing is less on the background, so it exposes more on John Wick's back as an object of eroticization. As Laura Mulvey stated "cinematic create a gaze, a world and an object in producing illusion cut to the measure of desire" (1993, cited in Sorvari 2010, p.29) so, cinematic provides an illustration of pleasure or admiration to what is considered as the eroticization on John Wick's figure as male body spectacle for audiences. Next, John Wick's appearance while wearing a suit is also important parts in showing masculinity through the body. As it can be seen on the scene above, his body stature with buff physic makes him look intimidating.

According to Kirkham and Thumin (cited in Beynon 2001, p.65) in epics, adventures and sports film, the male body identifies connotatively with power and strength, either openly or quietly. It means, male representation in film must have a value and aspect which shows manliness, through their physical and presence because men's role in society is to be a protector, fighter, or soldier. Those are having relations with John Wick's appearance in doing a job figure (3.1.1.2).

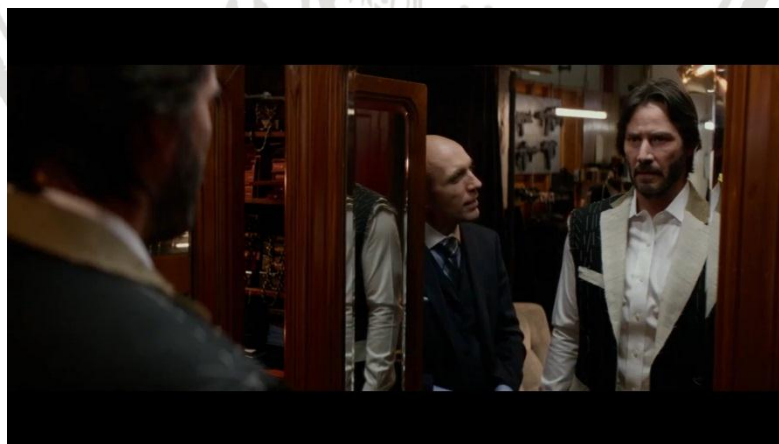


Figure 3.1.1.2 John Wick Fitting Suits
(source: John Wick: chapter 2 DVD, Chad Stahelski, 2017, minute 00:48:42)

Figure 3.1.1.2 describes while John Wick orders a couple suits for his job. He wants one for the party and one for the job. His second suits is special. The designer creates the suits from bullet proof material, it purposes to keep John Wick alive from deadly shot. In this scene using medium shot to emphasize John Wick appearances, it gives detail image of John Wick while trying the suits he wants. It also depicts John Wicks tall body reflections on mirror. The lighting methods using high key technique, as can be seen above the lighting helps the audience to see the figures clearly and it gives a better depiction of John Wick appearances when he wears the lounge suit reflected on the mirror.

Angelo : “In what style” ?

John Wick : Italian.

Angelo : How many buttons ?

John Wick : “two”

Dialogue : John Wick fitting a clothes

(Source: John Wick: chapter 2 DVD, Chad Stahelski, 2017, minutes 00:40:12 – 00:40:23)

The dialogue above describes the style of John Wick chooses a black suits with Italian style. In this film also gives a significance of dress code to the viewers. Its important to notice in this film, that only man in bussines (assasination) or in events wearing the suits. Chad Stahelski (2017) stated “we try to show in the underworld....in every city exist a continental hotel.....we tought the best for suits, the look and style everyone has in film”. It tells about the concept of costume using the suits as international dress code of Underworld society in this film. Beside describing the dress code of Underworld in figure 3.1.1.2 also

showing the eroticization of John Wick while wearing a lounge suits. According to Luca Mosca (2017, para. 3) we enhanced this regal postures of John Wick by fitting to perfect the shoulder and pants, also increased the porpotion of collar in shirt like Napoleonic refference. So the face is framed and the body posture forced to look more elevated and erect. It means the costume designer enhance the suits by objectifying John Wick's body shapes posture, such as tall body and wide shoulder. As a result, John Wick represents a value of masculine cinematic men by looking more intimidative and aggresive character.

3.1.2 The Action

A man's success relies on his action, so manliness requires toughness, confidence, skill, aggresion, and endurance. According to Kirkham and Thumin (1993), the 'action' as various representation of physical strenght, including violence, skill, and endurance are important, in which these attributes are depicted in the male body of action. To complete an accomplishment, men shall doing everything that possible, even sacrificing his life. In action movie always includes of violence acts and it can't be separated. This relates with John Wick action's while he tried to acquire his stolen car back from mafia's headqurter, because there is something important in his car and he must encounters some enemy.



Figure 3.1.2.1 John Wick fights to retrieve his car.

(Source: John Wick: chapter 2 DVD, Chad Stahelski, 2017, minute 00:10:31)

Based on Figure 3.1.2.1, the camera shots in this scenes use long shot technique. it shows the environment establishment of place and accident that happen in frame and give explanation to the audience to the context. In this scenes John Wick have a fights with a gang of enemy, after he get into enemy headquarters. He initiates the fight to kill the guards quietly one by one, until Abram Tarasov guard finds him in warehouse takes away the car. While, John Wick tries to escape, the guards comes to gang up and begins the fight. The lighting elements use backlights technique. Although, only a small scale of lights used in this scene, but the scenes act can be seen clearly because a little source of lights (behind the subject) on the warehouse wall helps the eyes to see action movements clearly on John Wick fighting scenes. Based on explanation above John Wick knows that he is under difficult situation but he shows a confidence and toughness to defeat all of the mobs by one self. According to Khaled (2013, para.6) toughness is the ability to performing well to withstand adverse condition. It means toughness requires physical and mental strenght to handle difficulties. In

this case, John Wick itself showing his toughness through violence action while fighting gangs of enemy.



Figure 3.1.2.2 John Wick wounded by gun shot.

(Source: John Wick: chapter 2 DVD, Chad Stahelski, 2017, minute: 01:15:37)

The scene in Figure 3.1.2.2 describes that John Wick is seriously wounded after a hitman shoots him. The camera follows the movement of act using close up shot with a high key lighting can be seen from the details is clearly visible. The scene tell after John Wick run away from being hunted by another hitman, because Santino D'antonio makes an open contract to hunt John Wick and 7 million dollar as a gift. While, he pass the subway entrance a violinist hitman strikes from behind. Then, the hitman shoots John Wick on the belly. In some cases, wounded by gun shot is a fatal injury. He endure the wound and feels strong enough to walks even this may risk his lifes. In this case, his endurance makes him survived when fights the enemy risking own life. In explanation above according kirkham and thumin (1993) endurance is one of masculine characteristic represented in action movie, in order to defense or offense attack.

As the values of manliness should have endurance. According to Ian Cohen cited from Menshealthjournal.com (2017) “endurance is a body metabolism which can deny unpleasant situation and injuries from muscle infalamation. Also, self endurance can be obtained by exercise to raise its metabolism from injuries.”

Therefore, the situation shows the capability of John Wick as professional hitman which relates with toughness and endurance in facing many enemies. Although, he is badly injured. His body endurance makes him able to survive. Moreover, his skill in fought the enemy also important aspect to survive in his act to accomplish his will. Skills generally means the ability to do something well or expertise, and a difficult work needs a greater skill. In this case are relate with John Wick profession as a hitman must have a good skill in order to accomplish his mission (Figures 3.1.2.3 and 3.1.2.4).

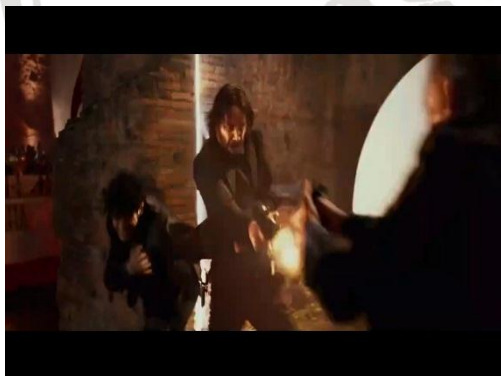


Figure 3.1.2.3 John Wick's Gun Skill



Figure 3.1.2.4 John Wick's Close combat Skills

(Source: John Wick: chapter 2 DVD, Chad Stahelski, 2017. Minute 00:56:20 – 01:40:00)

The scenes in Figure 3.1.2.3 and 3.1.2.4 show medium shot technique to emphasize John Wick's movements and transition, the lighting elements in both scenes shows low key and backlights technique to describe the times occur in place as one scene (Figure 3.1.2.3) takes place in a party hall and the other (Figure 3.1.2.4) in a road. John Wick fights many guards until Cassian (Giana D'antonio's main guard) meets him in party hall. Cassian initiates the first attack to John Wick who tries to escape the hall after killing Giana D'antonio. John Wick and Cassian have a long fight which includes gun and close combat fights, but John Wick's abilities in mixing of gun shot and close combat makes him able to survive until their fight is halted in the entrance of Rome Continental Hotel, which according to the underworld's code is a safe zone where fighting and killing is prohibited. Those action shows John Wick skill from speciality standing gun fights to close combats. His job as hitman requires a skill especially a fighting skills to accomplish a mission As a hitman John Wick is very expert in doing both of firing and close combats skill. According to Rhodes (1999, p.3) "close combat is a physical confrontation between two ore more opponents. It invovles with armed or unarmed and lethal or non lethal fighting which enforce compliance of deadly force", the purpose of this fighting skills are to execute and defense, a person defensive mechanism in harmful situation armed technique in using rifle, knife or bayonet. This attitudes in line with how male must own aggressiveness include the character have tendency to aggress, making the first move or attack, or energetic and vigorous

Moreover, John Wick attacks his opponents not only to protect his lives but also his belief to retire as a hitman, after honouring the marker and doing Santino D'antonio mission. So, the evidences shows how John Wick's character presented in this film. Because, John Wick cannot dispatched from physical violence of action which represents his masculine concept as cinematic men characters through his physical endurance, skills, toughness and fulfills an aggressive characters while having a fight with Santino D'antonio gang and the other assassin.

3.1.3 The External World

According to Kirkham and Thumin (1993), a 'proper' man exercises authority and acts courageous in adversity. Masculinity is often depicted through chivalrous, gentlemanly or based on fighting. This attitudes describes, how the male characters interacts in a public and convention which against they operate. In this case John Wick's external world can be seen from conflict agreement and public interactions. Moreover, the contract with Santino D'antonio makes him constrained with this deal.

According to Kirkham and Thumin (1993), masculinity is also often depicted through treatment of women, either through chivalrous, gentlemanly behaviour or based on fight, drink and sex. In external world explains about character traits based on his social background. In *John Wick chapter 2* movie it describes John Wick external background as a hitman and his personality toward other character.

Consiglieri : “ Sir, he’s only one man, why don’t we just eliminate him” ?

Tarasov : “ John Wick.. is a man of focus. Comitment.. and sheer of will”

Dialogue : Tarasov describing John Wick’s

(Source: John Wick: chapter 2 DVD, Chad Stahelski , 2017, minute 00:05:10)

Based on Abram Tarasov dialogue above, he describes about John Wick’s characters such as a man of focus, full of comitment, and sheer will which makes him being respected and also feared with other guy. From the description above also indicate with John Wick external world background aspect which is gentlemanly behaviour. As a comitment man he aggreed to Santino D’antonio request. According to Schwartz (2009, para.1) comitment evokes a strong sense of intention and focus, its typically accompanied by a statement of purpose plan or action in regard to shows our seriousness.

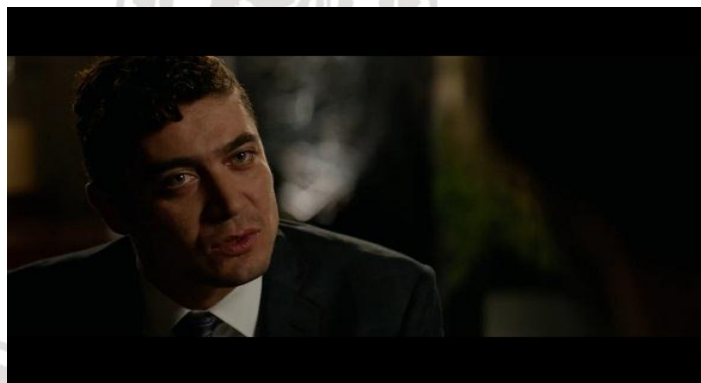


Figure 3.1.3.1 : Santino D’antonio shows the contract

(Source: John Wick: chapter 2 DVD, Chad Stahelski, 2017, minute : 00:21:23-00:21:40)

The scene in Figure 3.1.3.1 illustrates a close-up shot technique and a lighting technique to remove the shadow and highlight Santino D’antonio’s face

from left side. So, it builds the facial expression of Santino D'antonio which seriously wants John Wick to do another assassination job by showing the "marker", a contract given to John Wick. In this case John Wick refuses Santino D'antonio request, so it makes Santino D'antonio angry and burn John Wick's house with a grenade launcher.

Santino D'antonio : "I was sorry to hear about your wife, John."

John Wick : (*grief expression*) "Thank you."

Santino D'antonio : ".....Listen John, with all sincerity.. i dont want be here."

John Wick : "Please don't.. im asking you to not to do this."

Santino D'antonio : "im sorry.. (*showing marker*) no one gets out and comes back without any repercussion. If not for what i did, in the night of your impossibel task, you would'nt be here, right now like this"

John Wick : ".....Find someone else"

Santino D'antonio : ".....Listen to me, this is your blood, you came to me i helped you. If you dont do this you know the consequences"

John Wick : "im not that guy anymore."

Dialogue : John Wick refuses the Marker contract

(Source: John Wick: chapter 2 DVD, Chad Stahelski, 2017, minute 00:20:30

– 00:22:35)

Based on the dialogue, that Santino D'antonio helps John Wick in the past in doing the impossible task. It makes John Wick owe Santino D'antonio a contract marker. Also, from this dialogue shows that John Wick doesnt want to do any contract related to underworld. He retires after loosing her wife (Helen) which is give a huge effect on John Wick's personality emotion after she passed away. Then, in the next day John Wick meets Winston (Continental Hotel Owner) for

advices and Winston warned him about the consequences if he does not fulfill his contract and suggested that John Wick follow the rules. This representation in John Wick character shows that he has a courage to encounter difficult problem which have relations to the cinematic men concept traits according to Kirkham and Thumin that exterior male character must have the qualities to overcome difficulties which depicted from courages and principles.

Based on explanation above, it clarified that John Wick is a man who has principles. His courages in taking the risk shows that he is defending his principle to retire as a hitman. Along of this movie, the main problems are between John Wick against Santino D'antonio plans, who wants to be one of the High tables council. Moreover, Santino D'antonio makes John Wick as a guise for killing Gianna D'antonio and set bounty contract for John Wick's death.

Winston : “ You stabbed the devil in the back and forced him back to the life he left, you incinerated the priests temple.. burn it to the ground”, “now he's free from the marker... what do you think he'll do” ?

Santino D'antonio : “ He was already back.”

Winston : “ oh, he came for love not for you..”

Dialogue : Winston warns Santino D'antonio he did a mistakes

(Source : John Wick: chapter 2 DVD, Chad Stahelski , 2017, minute

01:14:11- 01:14:44)

Winston's statement states that Santino D'antonio made a mistake by give an order to hunting John Wick. It also emphasizes that John Wick retired and came back as an assassin because of his respect or love to his late wife Helen.

Helen : “what are you doing John ?

John Wick : “ looking at you, what are you doing ? ”

Helen : “ Im waiting for you ”

Dialogue : Helen and John Wick affections

(Source: John Wick: chapter 2 DVD , Chad Stahelski , 2017, minute

00:16:27)

As a family they show affection each other and definitely gives an clear examination in how masculinity in the film is mediated on how male is represented in treating a woman. According to Dyer (1993) observes that there is likely to be a disjuncture between the masculinity signified and signifier, the actual man himself is primarily shaped of women. Those explanation also shows the contrast between main character exterior and interior backgrounds..



Figure 3.1.3.2 : John Wick’s Affections to Helen

(Source : John Wick: chapter 2 DVD, Chad Stahelski , 2017, minute :
00:16:30)

In the flashback scene in Figure 3.1.3.2 John Wick kisses Helen, who is lying on the hospital bed. The medium shot and low key lighting build a gloomy environment when she is dying in the hospital. According to Susan Krauss (2014, para.4) the form of affection is a expression of love wheter it is expressing intimacy and the affection can be classified in seven types, backrubs, caressing, cuddling, hugging, holding hands, kissing on the lips, and kissing on the face. In conclusion, John Wick's gentle attitudes (kissing Helen and taking care of her) indicate his affections and love to Helen which can be classified as some traits of masculinity by Kirkham and Thumin, that despite his though exterior, John Wick is a caring and sensitive gentleman.

Next, the representation of masculine cinematic men also can be seen from behaviour in drinking alcohol, as a masculine traits in this film figure.



Figure 3.1.3.3 John wick and Cassian in a bar

(Source : John Wick: chapter 2 DVD, Chad Stahelski , 2017. Minute 01:06:23 and 00:12:26)

After John Wick and Cassian fights halted in front of Rome continental hotel, the hotel owners suggest them to goes to the bar. Then they ordered bourbon and gin (alcoholic drink). The scene in Figure 3.1.3.3 presents a long shot that shows the environment of the bar.. In action films, male with hard problem often represented with alcoholic drink because this shows their maturity. According to Kenneth (2003, p.93) boys are initiated into manhood through the acquisition in drinking beer and manhood is linked with challenge, risk from nature. It means in masculinity drinking alcohol seen as sacred ritual and also showing man self identity in getting accomplishment to earn respect from other male. Also, it clarified the traits of cinematic men are mediated by displaying masculinity through drinking behaviour. Furthermore, John Wick and Cassian drink together right after their fight as they follow the rule that the hotel is a neutral zone.

Next, is about John Wick's interaction with ex-villain in the past. It can be seen while he seeks for a help to finding Santino D'antonio. As famous hitman John Wick has many connection to another gangster to support his mission and he comes to "bowery king" the subway gang leader who in the past are his enemy. According to Kirkham and Thumin (1993) "the epic leader, whether low or high born leads by example and defined by his action,..... often displaying superhuman strength, determination and resourcefulness to survive."



Figure 3.1.3.4 : John Wick and villain Bowery King

(Source : John Wick: chapter 2 DVD, Chad Stahelski , 2017, minute : 01:24:25 – 01:26:40)

In John Wick scenes on the figure 3.1.3.4 above the scenes tells, John Wick looking for a help to subway gangster leader the Bowery King. Both of scenes above using close – up shot to give audiences attention from John Wick action and thus scene setting place are changes from subway to balcony. In balcony scenes, it use (high key) lighting technique which relatively used in normal condition and to establish time occurs in the scene. John Wick is approaching the Bowery king to asking some help because he is under difficult situation. He asks the Bowery king to find Santino D’antonio hideouts and need a gun. However, this evidence shows John Wick attitudes. Despite, the Bowery king once was his enemy. John Wick’s attitudes, it represents his determination and resourcefulness which relates to the cinematic men traits theory to survives by doing any chances. In this case, to find Santino D’antonio place even should negotiate with other villains.

Bowery King : “there’s storm coming.. not just for me, for us.....killing some one who has a seat in the high tables does create problem... after all, none of my people sent Gianna D’antonio to hereafter.. ”

John Wick : “That being sad..Santino has her seat now and he wants a city. When he’s done up town, you think he’s gonna stop on 14th street ?”

Bowery King : “ we’ll just to take care ourselves “

John Wick : “ for how long, and how much blood?.. you kill Santino, the camora and the high tables come for you. I kill Santino they comes for me”

Bowery King : “ he’s offered \$7 million for your life, seven million dollar is alot of money, Mr. Wick.

John Wick : “so i guess you have a choice, you want a war or do you wanna just give me a gun ?”

(Source : **John Wick: chapter 2 DVD, Chad Stahelski , 2017, minute 01:29:37 – 01:30:54**)

Based on the dialogue, John Wick determination and resourcefulness to survive can be seen while he tries to convincing Bowery king to supports his requests. As a result, Bowery king agrees to support John Wick requests by giving him a gun and showing Santino D’antonio location. So it is clearly shows that John Wick have the traits as an cinematic man concept by achieving his needs and it clarifies his determination and resourcefulness to survives with his exterior attitudes.

Next, in an action movie, the lead character often describes a superhuman strenght when his life threatened. As figure of hero who never tired, and have more physical power compared to other characters.



Figure 3.1.3.5 : John Wick Superhuman Strenght

(source: John Wick: chapter 2 DVD, Chad Stahelski , 2017, minute 01:16:35 – 01:16:42)

In John Wick action scenes figure 3.1.3.5 above describes John Wick superhuman strenghts. He could kill Santino D'antonio hitman ferociously only using a pencil after loosing lot of blood from gun shot injury. The camera follows along the action and movements captured with long shot technique to makes the whole of scenes act is visible. High key lighting also supports the scene act which creates a visible surroundings in subway entrance defining white walls and bench. This scenes presents a terrifying man like John Wick which has such an ordinary ability and power uses a pencil as weapon to murder someone. Although, his belly wounded seriously. He still has a lot power while fighting with Cassian and as the result, John Wick could defeats Cassian in a bad conditions. This also resembles his surname as Baba Yaga or Boogeyman a mythological creature.

Abram Tarasov : “He once killed three men in a bar!”

Consiglieri : “ with a pencil.... i know i've heard the story”

Abram Tarasov : “ with a f**king pencil !,...., who the f**k can do that ?”

(telephones ringing)

John Wick : “do you have my car ?”.

Abram Tarasov : “ BABA YAGA” (scared)

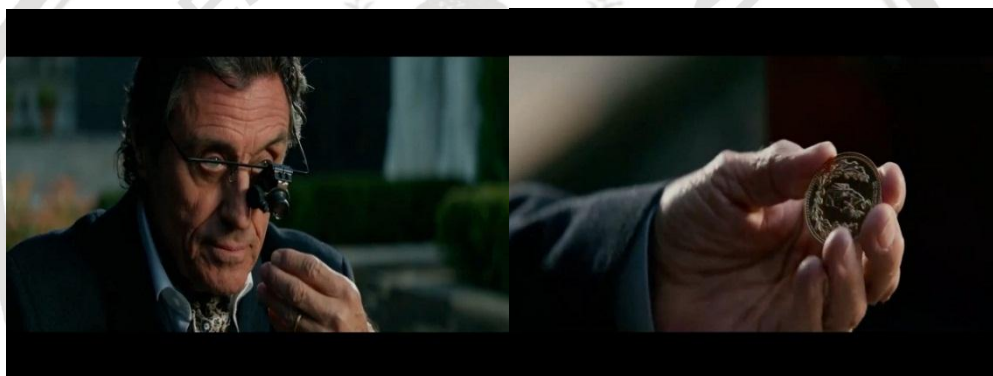
Dialogue : Abram Tarasov and John Wick

(Source : **John Wick: chapter 2 DVD, Chad Stahelski , 2017. Minute 00:05:42 – 00:05:50**)

Abram Tarasov dialogue above proves that John Wick is a famous hitman with his ferocious character, it makes Abram Tarasov affraid to dealt any problems with John Wick because he could kill someone only using a pencil. It is arguable that John Wick is gaining famous in underworld society, because he has the authority as a professional hitman which already performs so many mission with different difficulties. It makes lot of people recognize him and approve his power, this also proves of John Wick exterior attitudes as a men with authority will achieve popularity, fame and approval from the others. According to Beynon (2002, p.65) war often acts as a ladder to fame, fortune, popularity and succes. Also, this make John Wick called as Baba yaga or the boogeyman. According to Riley (2015, para 1) baba yaga is Slavic mythological creature, described as evil witch who has supernatural power. It has the power to help or hurt anyone for those who looking for his wisdom, truth and knowledge. As can be seen, from John Wick strenght and power compared to the other hitman emphasise his dominance. Furthermore, his superhuman power which can be classified as some masculine traits that relates to the cinematic men theory. Since the main character represented as mythical character the Babayaga who could kill people with his ordinary power in using pencil as a tools for killing people. Next, is analysis about

John Wick interactions with the high tables organizations which showing the aspect of external world.

In *John Wick: chapter 2* film, the underworld itself is a hideous system which is differs from the real world. The underworld is a world of hitman and mafia where is in this place illegal bussines are allowed. Especially, in Continental hotel a network places of facilities and services that enable assasin to do their job, like having weapon dealer, suits maker, and cartographer.



3.1.3.6 : Winston Observing the Gold Coin

(Source : John Wick: chapter 2 DVD, Chad Stahelski , 2017, minute 00:27:45)

In Winston scene, figure 3.1.3.6 above describes that the underworld also have their own trade system by using a gold coin as international currency and every Continental hotel manager such as Winston is in charge of approving the gold coin currency. In this film, the Underworld is led by an organization which is a big institution that has power in making rules and have their own system which

make it different from the law in real worlds. The High Table comprises 12 seats of mafia leaders council. John Wick as the part of organization also must to obey the rules of high tables. In fact, John Wick doesn't willing to be a part of this societies anymore but he still owe a marker contract to Santino D'Antonio. In the underworld, a marker contract is a sacred and for those who disobey the contract will get the consequences. The High Table in this film has a similar function to the political institution system of a country. According to Allistair (2017, para.2) a political institution gives a direct impact on business environment and the activity of society. Also, political institution sets the rules in which an order to society to obey by determining the norms, adapt and change the elements of social, economic system. It clarifies on the works of political institutions and societies to shape and enact their values by certain rules and ethics as can be seen on High table in creating their own rules.

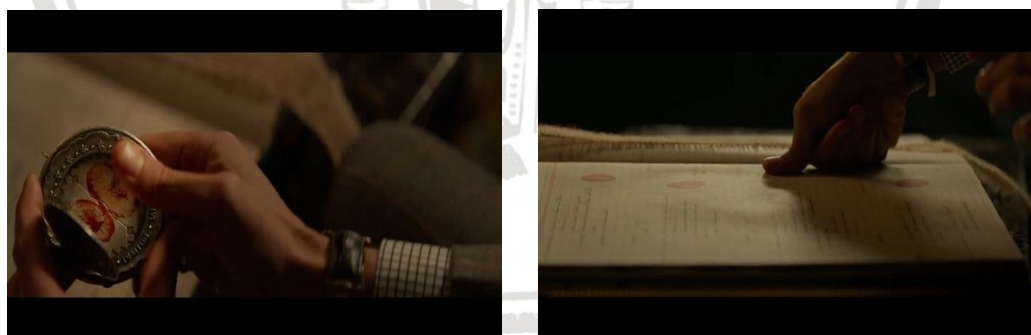


Figure 3.1.3.7: Santino D'Antonio signing the marker contract.

(Source : John Wick: chapter 2 DVD, Chad Stahelski , 2017. Minute : 01:14:00 – 01:14:08)

Santino D'Antonio scene in figure 3.1.3.7 above shows Santino D'Antonio signing John Wick contract after Winston (New york hotel owner) comes to

claiming the contract. Winston as a continental hotel owner represents the underworld rules. To give more significance of acts and the context, the researcher provides the dialogue below

Winston : “Two rules that cannot be broken Jonathan, no blood in continental ground and every marker must be honored,. Now my judgment comes in the form of excomunicado, the high table demand a more severe outcome if their tradition are refused”

John Wick : “i have no choice ?”

Winston : “you dishonor the marker you die, you kill the holder marker you die, you run you die..” “do what the man asks, be free..... but until then. Then....”

John Wick : “ the rules”

Winston : “exactly.....rules, Without them, we’d live with the animal”

Dialogue : Winston warns John Wick to honoured the rules

(source : John Wick: chapter 2 DVD, Chad Stahelski , 2017, minute 00:29:10 – 00:29:30)

The dialogue above have relation of external world traits in showing masculinity from gentlemanly behaviour. tells how John Wick trying to follow the rules, Winston warns that the rules in underworld is something that must be honoured and with out the rules mankind are looks like animal. John Wick who already have no choice decides to do the task. From winston dialogue showing that honouring the rules is important. According to Ballentine (2015, para. 13) “man with honours showing trustworthy and can be relied upon to fulfill his commitments, even it’s inconvenient to him.” Based on previous explanation, John Wick’s attitudes who honoured the rules have similar relation on how masculine characters portrayed in cinematic men concept as external world aspect that having a chivalrous, honour,and trustworthy attitudes. According Beynon

(2002, p.60) “chivalrous man is a product of european feudalism, his masculinity is captured in figure of medieval knight undertaking the devilish..... who follows truth, honour, and courtesy in doing the good like worshipping the church”. This is also as a proves that John Wick attitudes have similarities to cinematic men concept because the evidences clearly showing John Wick attitudes which carries principle, trustworthy, and honour .

3.1.4 The Internal World

According Kirkham and Thumin (1993, p.67) the representation of actual man himself always has different side between the outside form and actual man inside. In this case, John Wick’s external representation shows that he is a fierce man, an aggressive character. In a contrast, from John Wick’s internal feeling presents a family man, gentleman, and someone that wants a peace. These are shown in early film scenes that could indicate his internal background.

John Wick	: “Peace !”
Abram Tarasov	: “ Can a man like you know peace ?”
John Wick	: “ Why not ? “
Abram Tarasov	: “Enjoy your retirement”

Dialogue : John Wick offering peace.

(Source, John Wick: chapter 2 DVD, Chad Stahelski ,2017, minute 00:12:42)

John Wick dialogues above, showing that he wants to reconcile with Abram Tarasov. Although, Abram Tarasov doesn’t believe a cold blooded man like John Wick wants a peace. This also shows big contrast to John Wick’s external personality as fierce known hitman who wants to reconcile to his enemy. It also clarify the evidence which emphasise about the internal

background in John Wick's character. Then from his dialogue indicates his retirement.



Figure 3.1.4.1 John Wick is burying his hitman equipment
(Source: John Wick: Chapter 2 DVD, Chad Stahelski , 2017, minute 00:18:38)

In John Wick scene in Figure 3.1.4.1, this shows while John Wick is burying his weapon and all of his hitman equipments down in his basement, as in the beginning of the movie, he wants to return to his retirement. The (low key) lighting focuses on John Wick's activity in the basement and the camera shot allows the audience to see what he is doing there. This is also evidence of John Wick's intention to retire from his profession as a hitman and it refers to cinematic men concept about his internal background that having a problematic lifes and he wants to be live peacefully.

Next is the evidence that have relations in showing the internal world aspect of cinematic men concept through displaying how the main character dealt with their feelings and what can affects their attitudes.



Figure 3.1.4.2 John Wick's Anger

(Source : John Wick: chapter 2 DVD, Chad Stahelski , 2017, minute 00:35:45)

Therefore, while John Wick decides to retire, his contract with Santino D'antonio forces him to come back to the world he left. He feels so angry while seeing his hitman equipment again. In the storage room, he shouts loudly releasing his anger. The camera zooms on John Wick's facial emotion which emphasizes the feeling of anger. As a human, anger is a normal emotion when encountering a serious problem. According to Nordqvist (2016, para. 1) humans often express anger by making loud sounds, anger is not just a state of mind; it also has survival benefits to counter something threatening. So, it means John Wick is showing his anger emotions to release his state of mind because he must come back again into the hitman world. The other evidence that shows a relation of the internal world also can be seen in the figure 3.1.4.3 which shows John Wick's sad expression and feels guilty for Helen's death.



Figure 3.1.4.3 : John Wick watching memorable video

(Source: John Wick: chapter 2 DVD, Chad Stahelski , 2017, minute 00:16:25 – 00:16:28)

Based on the figure 3.1.4.3 above, the camera technique uses close-up shot in emphasizing the act. The shot are focused on John Wick's smartphone which shows his past memories with his late wife (Helen) and the shot give more details of face expression which is looks sad and felt guilty the lighting technique also build a situational condition, because he can not afford a better life for his wife medication. This shows that his internal side background are very contrast with his profession as hitman. It also explains that he is also someone with gently characters and can be seen from his facial expression. According to Parvez (2015, para 1) cited from PsychMechanics.com. The facial expression of sadness can be seen from the eyebrows, eyes, lips, and cheeks. Someone will shows the sad expression from eyebrows while the eyebrows are forming inverted 'V' and producing some wrinkles on the forehead, upper eyelids are heavily dropped, the lips stretched horizontally and the lips corners are slightly turned down, cheeks are

raised and forming wrinkles. It means from John Wick facial expression can prove his true feeling and shows his gently side when seeing his memorable moments with his late wife.

Based on previous evidence (figure 3.1.4.3) John Wick emotions which is truly love his wife have relations, on how cinematic men concept are mediated to showing emotional feelings. Since John Wick wants to retired as hitman because his love to Helen. According to Phill (2017, para. 1) most men believe being supportive the family financially are good. But its more than that, a man also should provides or contribute to the emotional, spiritual, physical, and mental beings on his family. It relates with John Wick's attitude towards his wife in past and can be seen in scene above which shows his love by kissing Helen, also a conversation that shows an affection to Helen. After Helen was died, John Wick attitudes shows that his condition was change and affect his present emotions and mental character as hitman which also one of aspect he decided to retire. So it clarifies, the internal world aspect of cinematic men concept in showing the main character emotional as being weak despite he is a strong man, but the actual man inside is full of emotion such as anger, sad, and gentle person.

Next, John Wick internal background are shown in his relationship with his dog. In here, John Wick have a big affection on his dog. His dog also becomes his priority to be saved and seems to be part of family.

John Wick : “ Do you board ? ”

Receptionist : “ Im so sorry sir, but this facility does not,... i however, would be willing to accept the responsibility, should you wish” ?

John Wick : “Appreciate that.”

Dialogue : John Wick wants the Receptionist to takes care his dog

(source: **John Wick: chapter 2 DVD, Chad Stahelski, 2017, minute 00:30:09 – 00:30:33**)

The dialogue shows, while John Wick is on a job. He worried about his dog and looking for someone to take care of his dog. This indicates the meaning of dog in John Wick’s life which is being an important part of himself.

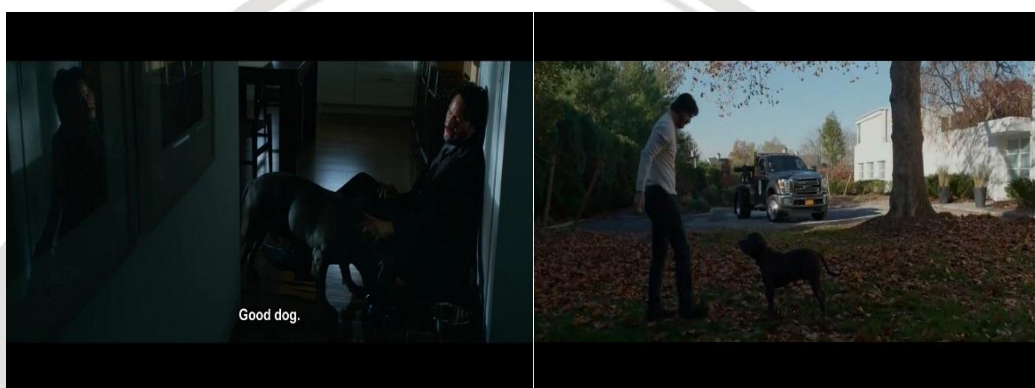


Figure 3.1.4.4 : John Wick and dog

(Source : **John Wick: chapter 2 DVD, Chad Stahelski , 2017, minute 00:16:08, 00:17:04**)

From John Wick and his dog scenes on figure 3.1.4.4 above, shows his affection to his dog, a pit bull that always follow him and obey John Wick’s order, the dog plays catch a ball then brings back the ball to him. Also while inside continental hotel scenes when John Wick gives an order the dog to stay. so, from previous evidence John Wick has two difference characters. While on mission John Wick shows his aggressive character. In contrast while he is not in duty, the loniless man can be seen from his expression. But, when meets his dog and spontaneously his mood changed look more happier and relieved. Moreover, this

attitudes reflect his condition inside his feelings. According to Timothy (2010, para.1)

“in the case of human social support examined for possible benefits of pet ownership suggest that for individual who live alone, pets provide psychological benefits such as reducing negative mood and loneliness level. so it shows relation that John Wick has problem with his internal background, this describe a portrayal of family hood inside and as can be seen from his expresion changes when he meet the dog that considered as part of family.”

Therefore, the pursuits of familyhood can be seen very clearly in the begining of film, which shows repeated words of “ retirement” or even several flash back of His moment with Helen. Moreover, John Wick sacrifices himself into a difficult problem to achieve a real freedom to defend his aspiration of familyhood. So it determines the aspect of masculinity the male form as a family taker and defender. According to Gilmore (1990, p.230) men nurture their society by their blood, their sweat and themselves, by bringing some food for both child and mother.... if necessary in faraway place to provide a safe place haven for their people. So based on the explanation, it clarifies that John Wick’s have a qualities and similarities to fulfills as a cinematic men concept regarded to his emotions towards his wife and dog because it proves his internal sides which is very sensitive in family hood.

CHAPTER IV

CONCLUSION AND SUGGESTION

This chapter explains about the conclusion from the research which concerns about the representation of masculinity in film as depicted in *John Wick: Chapter 2* movie. In addition to the conclusion, this chapter also provides suggestion for the next research.

4.1 Conclusion

Based on the research findings, the character of John Wick in *John Wick: Chapter 2* can represent the concept of cinematic men proposed by Kirkham and Thumin. . John Wick fulfills the four aspects of masculinity, namely the body, action, external world, and internal world. From the body, John Wick's strong physique represents an idealized form of an aggressive, bold, and intimidating character. The action shows that he is depiction of masculine man who takes control to defeat his enemy through the act of violence by using his gun, close combats skill, muscle toughness, and body endurance. Then, the external background proves his interaction to society and institution as proper man who has values to honour the rules, mythical superpowers, determination, and chivalry, which result in John Wick becoming the most popular and respected hitman in the assassin world. In contrast, his internal background exposes the true man inside who feels sadness, grief and anger. Also, it portrays his love to his wife that he is even willing to sacrifice himself for that love.

4.2 Suggestion

The writer suggests to the next researchers to analyze the same material object using different theory such as narcissism and psychopathy by Sigmund Freud to discuss John Wick's heroic and highly worshipped character from a different perspective.



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